

PERICHORESIS ~A DANCE~

BY

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# Perichoresis

~a dance~

~for orchestra~

Kenji Kuriyama

## Instrumentation

3 Flutes (3<sup>rd</sup> doubling piccolo)

3 Oboes

3 B-flat Clarinets

2 Bassoons

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion 1

5 Toms

Shared with percussion 2: Suspended Cymbal, Vibraphone (well-rosined contra bass bow)

Shared with percussion 3: 5 Woodblocks, Bass Drum

Percussion 2

2 Bongos, Marimba, 2 Triangles, Slapstick, Vox Crucis(see performance information)

Shared with percussion 1: Suspended Cymbal, Vibraphone (well-rosined contra bass bow)

Shared with percussion 3: 5 Toms, 2 Timbales, Vibraphone

Percussion 3

Conga, Glockenspiel, Tamtam

Shared with percussion 1: 5 Woodblocks, Bass Drum

Shared with Percussion 2: 5 Toms, 2 Timbales, Vibraphone

Harp

Piano

String Quartet (Principals seated in their normal positions)

Strings

Duration: 12 minutes

## Performance Information

### Percussion:

Here are the instructions to construct the instrument “Vox Crucis.”

Materials: Two 3ft 2x4s, Three 2ft 2x4s, screws.

How to make it:

1. Cut the 2x4s into two pieces of 3ft, and three pieces of 2ft, and place them like the following picture:



2. “Sandwich” the 3ft 2x4s between the 2ft 2x4s like the following picture:



### Performance Information

3. Drill the 2x4s with screws, but do not drill them all the way in. When the instrument is hit by a hammer, it should “rumble” a little bit because the screws are loose.
4. Hit the instrument with a hammer where the arrow is pointing for best “rumbling.”



### Strings:

1. In *Wind/Bird Dance* and *Chritus Victor/Multiplies* the strings perform passages of natural harmonic glissandi. The notation shows the string in which they happen, the rhythm of how fast they happen, and the higher note shape refers to the highest part of the fingerboard.

2. In *Wind/Bird Dance* and *Chritus Victor/Multiplies* the strings perform passages in which they make “noises.” They are instructed to mute the string with the left hand. Slide the bow hair up and down the fingerboard like vertical bowing, but with as little pitch as possible. The tremolo lines indicate the speed of the bow going back and forth from close to the scroll to close to the bridge (1-line equals one down and up sweep for the duration of the specified note. 2-lines equal two down and up sweep for the duration of the note. 3-lines equal as many sweeps as possible.)

### Program Note

*Perichoresis ~a dance~* is an attempt to musically express the interpenetration of the three persons of the Holy Trinity. The piece consists of 7 movements titled: 1.*Last*, 2.*Genesis*, 3.*Bird/Wind Dance*, 4.*Transfigurations*, 5.*Golgotha*, 6.*Christus Victor/Multiplied*, and 7.*Wedding Dance*. In this piece, I have loosely assigned the orchestra to represent the Father, the string quartet to represent the Holy Spirit, and the piano to represent the Son.

The piece begins with three chords. These three chords are also found at the very end of the piece, and they represent the story of God and humanity. Things start stable and good, become unstable and chaotic, and resolve to redemption. The first movement is just the three chords from the end, symbolizing a teaching from the Bible that “the first shall be last, and the last shall be first.”

The second movement is the dance of the Son as He creates the world together with the Father. Humanity, however, falls and disturbs creation. Sin is represented and introduced by a “sin chord” that will eventually come back again in the fifth movement. This movement also tries to depict the dance between what is good and what is evil.

The third movement depicts the Holy Spirit hovering around creation. The Spirit has always been portrayed as the more mysterious person of the trinity, my idea was to depict mystery throughout the movement. Since the Spirit is often depicted as a bird, there are a few “flying” sounds too.

The fourth movement is an attempt to portray the transfiguration of Jesus in front of His three disciples. There are eight chords that are played by the piano that keep “transfiguring.” The eight chords are embellished in many ways by the orchestra, and they keep transforming. The chords make up a chaconne repeated 5 times that slows down in rhythm every time it’s reintroduced. The transfigurations are smaller in variation in the beginning while the chaconne goes through its sequence rather quickly. But as the chaconne slows down, the transfigurations become more intense and quickly varied.

The fourth movement culminates and transitions into *Golgotha*, the fifth movement. The “sin” chord introduced in *Genesis* is brought back. The crucifixion is represented in this movement by an instrument called the “Vox Crucis.” The instrument is constructed by loosely screwing together a few 2x4s and hitting it loudly with a hammer. The rhythm matches the rhythm of the sin chord.

*Christus Victor/Multiplied* is the penultimate movement and it depicts the resurrection and the multiplication of disciples. The hope of humanity is rested in this multiplication of the Jesus dance. The multiplication is portrayed by canons that are written very close together. The resurrection is also represented by a heart beat on the bass drum that loosely imitates the sin chord rhythm, signifying that the Son is victorious over sin and death. Hope is brought by His death.

The piece ends with the marriage of humanity and God. The Holy Spirit walks the bride down the aisle, as the Father sings the three chords that depict the story of this world: the first shall be last, and the last shall be first.

This piece is dedicated to God who has strengthened me to do all that I have done, my wife Sierra who helped me selflessly to finish this piece, and my family who has supported me throughout my whole academic career.

# Perichoresis ~a dance~

(2021)

## Score in C

Kenji Kuriyama  
(b.1987)

1. = 66 Last: Opening

2. = 88 Genesis: Growing

3 Flutes

3 Oboes

3 B♭ Clarinets

2 Bassoons

Horns 1&3

Horns 2&4

3 Trumpets in C

Trombones 1&2  
Bass Trombone

Tuba

Timpani

Percussion 1  
B.D. mallet

Percussion 2

Percussion 3

Harp

Piano

Violin

Violin

Viola

Cello

Double Bass

1 2 3 4 5 6 7

8

Fls.  
1-3

Obs.  
1-3

B♭ Cls.  
1-3

Bsns.  
1&2

Hn. 1&3

Hn. 2&4

C Tpts.  
1-3

Tbns. 1&2  
B. Trbn

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

9

10

11



12

Fl. 1

Obs. 1-3

B♭ Cl. 1

Bsns. 1&2

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2 B. Trbn

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

12 13 14 15 16

\*Squiggly line indicates length of bow stroke

Fl. 1

Obs. 1-3

B $\flat$  Cls. 1&2

B $\flat$  Cl. 3

Bsns. 1&2

17

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2 B. Trbn

Tuba

Perc. 1 Bass Drum

Perc. 2 Toms

Perc. 3

Hp.

Pno.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*mp*

*fp*

*p*

straight mute

1.

5

3

1&2

a2

17

18

19

20





Fls

29

31

33

34

Fls

39

40

Fls. 1-3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsns. 1&2

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2  
B. Trbn

Tuba

Perc. 1  
Bass Drum

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

43

43

40

41

42

43

44

45

Fls. 1-3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsns. 1&2

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2  
B. Trbn

Tuba

Perc. 1  
Bass Drum

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

47

47

45

46

47

48

49



50

50

Fl. 1

Fls. 2&3

Obs. 1-3

B♭ Cl. 1

B♭ Cls. 2&3

Bsn. 1

Bsn. 2

Hn. 1&3

Hn. 2&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bass Tbn.

Tuba

Perc. 1  
Bass Drum

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

Fl. 1

Fls. 2&3

Obs. 1-3

B♭ Cls. 1-3

Bsn. 1

Bsn. 2

56

Hn. 1&3

Hn. 2&4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bass Tbn.

Tuba

Perc. 1  
Bass Drum

Perc. 2

Perc. 3

Pno.

56

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

55

56

57

58

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Bass Tbn.

Tuba

Perc. 1  
Bass Drum

Pno.

Vln. I

Vln. IIa  
div.

Vln. IIb

Vla. a  
div.

Vla. b

Vc. a  
div.

Vc. b

D.B.

## 65

67

## 67

65	66	67	68	69	70	71	72	73	74	75	76
----	----	----	----	----	----	----	----	----	----	----	----

Tremolo lines indicate the speed of the bow going back and forth from close to the scroll to close to the bridge.

3 lines equal as many sweeps as possible.

\*\* Harmonic gliss should extend from the specified note all the way to the highest harmonic possible.

84

84

89

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsns. 1&2

Perc. 2 Bongos

Perc. 3 Conga

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. Ia

div.

Vln. Ib

Vln. IIa

div.

Vln. IIb

Vla. a

div.

Vla. b

Vc. a

div.

Vc. b

D.B. a

div.

D.B. b

93

93

sul G

sul E

sul G

sul E

sul G

sul C

sul G

sul D

sul G

sul D

94

95

89

90

91

92

93

94

95

B♭ Cl. 1  
 B♭ Cl. 2  
 B♭ Cl. 3  
 Bsn. 1  
 Bsn. 2  
 Perc. 2 Bongos  
 Perc. 3 Conga  
 Solo Vln. I  
 Solo Vln. II  
 Vln. Ia  
 div.  
 Vln. Ib  
 Vln. IIa  
 div.  
 Vln. IIb  
 Vla. a  
 div.  
 Vla. b  
 Vc. a  
 div.  
 Vc. b  
 DB. a  
 div.  
 DB. b

96 97 98 99 100



# 4. ♩ = 132 Transfigurations: Moving

101

Fls. 1-3 *pp*

Obs. 1-3 *pp*

B♭ Cls. 1-3 *pp*

Bsns. 1&2 *pp*

Hn. 1&3 *pp*

Hn. 2&4 *pp*

C Tpts. 1-3 *pp*

Tbns. 1&2 B. Trbn *pp*

Tuba *pp*

Perc. 1 *p*

Perc. 2 *mf*

Perc. 3 *mf*

Hp. *f*

Pno. *mf*

101

Solo Vln. I

Solo Vln. II

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

101 102 103 104 105 106 107 108

109

Fls. 1-3 *p* *mf* *p* *p* (Timbral trill) *mp*

Obs. 1-3 *p* *mf* *p* *p*

B♭ Cls. 1-3 *p* *mf* *p* *p*

Bsn. 1 *p* *mf* *p* *mp*

1&2 a2

112

Hn. 1&3 (1.) *p* *mf* *p* *p*

Hn. 2&4 *p* *mf* *p* *p*

C Tpts. 1-3 *p* *mf* *p* *fp*

Tbns. 1&2 B. Trbn *fp* (p) *mf* *p* *fp* *mf*

Tuba *fp* *mf* *p* *mp*

straight mute straight mute 2.

Perc. 1 Vibraphone *p* *mf* *p*

Perc. 2 Marimba *mf*

Perc. 3

Hp.

Pno.

112

Vln. I *fp* *f* *p* *mf* *mp* *f*

Vln. II *fp* (p) *p* *mf* *mp* *f*

Vla. *p* *f* *p* *mf* *p* *f* *p*

Vc. *fp* (p) *p* *p* *mf* *mp* *p*

D.B. *f* *p* *mf* *mp*

S.T. → S.P. ord. S.P. → S.T.

109

110

111

112

113

114

115







132

Fls. 1-3

1&2 a2

*mp*

Obs. 1-3

1.

*mp*

B♭ Cls. 1-3

1&2 a2

*mp*

Bsns. 1&2

*mp*

134

Hn. 1&3

*mf*

*p*

1.

*fp*

*f*

Hn. 2&4

*mf*

*p*

2.

*fp*

*f*

C Tpts. 1-3

open

1&2 a2

*mf*

*p*

Tbns. 1&2 B. Trbn

1&2 a2

*mf*

*p*

3.

*fp*

*mf*

Tuba

*mf*

*p*

Perc. 1 Vibraphone

*(mp)*

Perc. 2 Marimba

*(mp)*

Perc. 3

Hp.

Pno.

134

Vln. I

*mp*

*f*

*mp*

Vln. II

Vla.

*mp*

Vc.

*p*

*mf*

*mp*

*f*

D.B.

*f*

132

133

134

135

136

Fls. 1-3

1&2 a2

*mp* *f* *p* *mp*

Obs. 1-3

1&2 a2

*mp* *f* *p* *mp*

Bs. Cls. 1-3

1&2 a2

*mp* *f* *p*

Bsns. 1&2

*f* *p* *mp* *f*

139

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

1. straight mute

*f* *p*

Tbns. 1&2 B. Trbn

1&2 a2

*mp*

Tuba

*mp*

Perc. 1

Sus. Cymb. drumstick

*mf* *mf*

Perc. 2

Perc. 3

[Bass Drum] B.D. mallet

*mf*

drumsticks

*mp* 3

Hp.

*f*

Pno.

139

Vln. I

*f* *mp* *mf* *mp*

Vln. II

*f* *mp* *mf* *mp*

Vla.

*f* *mp* *f*

Vc.

*mp* *f*

D.B.

136 137 138 139 140

141

Fls. 1-3 *mf* *f* *mp* *mp* *f* *mp*

Obs. 1-3 *mp* *f* *mp* *mp* *f* *mp*

B♭ Cls. 1-3 *mp* *f* *mp* *mp* *f* *mp*

Bsns. 1&2 *mf*

Hn. 1&3 *mp*

Hn. 2&4 *fp* *mf* *mf*

C Tpts. 1-3 *fp* *mf*

Tbns. 1&2 B. Trbn *mp* *mf* *mf*

Tuba *mp* *mf* *mf*

Perc. 1 Sus. Cymb. *f*

Perc. 2 *f*

Perc. 3 Bass Drum *mf* *mf* *mp* *mf*

Hp. *mp*

Pno. *ff*

Vln. I *f* *mf* *mf* *mp*

Vln. II *f* *mf* *mf* *mp*

Vla. *mf* *f* *mp* *f*

Vc. *mp* *f* *mf* *f*

D.B. *mp* *f* *f*

143

143

141 142 143 144 145









162

Fls. 1-3 *mf*

164

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *ff* *open* *mp*

C Tpt. 2 *mp*

C Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Bass Tbn. *mp*

Tuba *mp*

Timp. *mf* *mp* *f*

Perc. 1 *mp* *f* *mf* *ff*

Perc. 2 *f* *ff* *mf* *f*

Perc. 3 *mf* *f* *fp* *f*

Hp. *ff*

Pno. *ff*

164

Vc. *mf*

D.B. *p* *ff* *p* *ff* *mf*

162 163 164 165 166

167

171

Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 C Tpt. 1  
 C Tpt. 2  
 C Tpt. 3  
 Tbn. 1  
 Tbn. 2  
 Bass Tbn.  
 Tuba

This musical score is for the percussion section of 'The Sound of Silence'. It features three staves:

- Perc. 1 Toms:** This staff uses a bass clef and contains a complex rhythmic pattern with triplets and quintuplets. It includes dynamic markings of *mp* (mezzo-piano) and *f* (forte).
- Perc. 2 Toms:** This staff uses a treble clef and includes a 'tr' (trill) marking. It features a crescendo from *fp* (fortissimo piano) to *f* (forte) and includes triplet markings.
- Perc. 3 Timbales:** This staff uses a treble clef and includes a box labeled 'Bass Drum drumsticks'. It features triplet markings and dynamic markings of *mp* and *f*.

The score is written for a 4/4 time signature and spans 8 measures.

Pno.

*p*

*ff*

171

171

[illegible]

167

168

169

170

171

172

Fls. 1&2

Fl. 3

Obs. 1&2

Ob. 3

B♭ Cl. 1

B♭ Cls. 2&3

Bsns. 1&2

176

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2 B. Trbn

Tuba

Sus. Cymb. Perc. 1 Toms

Perc. 2

Perc. 3 Bass Drum

drumsticks

B.D. mallet

176

Vln. I

Vln. II

Vla.

Vc.

D.B.

172 173 174 175 176 177



183

Fls. 1-3

Obs. 1-3

B♭ Cls. 1-3

Bsns. 1&2

184

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpts. 1-3

C Tpt. 2

C Tpt. 3

Tbns. 1&2 B. Trbn

Tbn. 2

Bass Tbn.

Tuba

Sus. Cymb.

Perc. 1 Toms

Perc. 2

Perc. 3 Bass Drum

Hp.

Pno.

184

Vln. I

Vln. II

Vla.

Vc.

D.B.

183

184

185

186

187



188

Fls. 1-3

Obs. 1-3

B. Cls. 1-3

Bsns. 1&2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpts. 1-3

C Tpt. 2

C Tpt. 3

Tbns. 1&2

B. Trbn

Tbn. 2

Bass Tbn.

Tuba

Sus. Cymb.

Perc. 1

Toms

Perc. 2

Perc. 3

Bass Drum

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5. ♩ = 92 Golgotha: Painful

191

188

189

190

191

192

Fls. 1-3

Obs. 1-3

B. Cls. 1-3

Bsns. 1&2

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tns. 1&2 B. Trbn

Tuba

Perc. 2

Perc. 3

Hp.

Pno.

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

div.

Vln. Ib

Vln. IIa

div.

Vln. IIb

Vla. a

div.

Vla. b

Vc. a

div.

Vc. b

D.B.

193

194

195

196

197

198

199

200

201

Fl. 1

Fl. 2

picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cls. 1-3

Bsns. 1&2

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2  
B. Trbn

Tuba

Perc. 2  
Vox Crussis

Perc. 3  
Glockenspiel

Pno.

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. I div.

Vln. Ib

Vln. IIa div.

Vln. IIb

Vla. a

Vla. b

Vc. a

Vc. b

D.B.

206

206

202

203

204

205

206

207

208

209

210

FL 1

FL 2

picc.

Obs.  
1-3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Hn. 1&3

Hn. 2&4

C Tpts.  
1-3

Tbns. 1&2  
B. Trbn

Tuba

Perc. 2  
Vox Crusis

Perc. 3  
Glockenspiel

Pno.

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. I

div.

Vln. Ib

Vln. IIa

div.

Vln. IIb

Vla. a

div.

Vla. b

Vc. a

div.

Vc. b

D.B.

215

215

211

212

213

214

215

1&2

Fls. 1&2

picc.

Obs. 1-3

B♭ Cls. 1-3

Bsns. 1&2

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2 B. Trbn

Tuba

Perc. 2 Vox Crusis

Perc. 3 Glockenspiel

Pno.

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. I div.

Vln. Ib

Vln. IIa div.

Vln. IIb

Vla. a div.

Vla. b

Vc. a div.

Vc. b

D.B.

216 217 218 219 220 221 222 223 224 225

226 6.  = 76 Christus Victor/Multiplied

The musical score for Percussion 1 and 2, and Harp, is as follows:

- Perc. 1 Bass Drum:** The part is written in 4/4 time. It features a series of eighth-note triplets starting at measure 5, marked with a *mp* (mezzo-piano) dynamic. The first triplet is marked with a *f* (forte) dynamic. The triplets continue through measure 10, with a final triplet in measure 11.
- Perc. 2 Vox Crusis:** The part is written in 4/4 time. It features a series of eighth-note triplets starting at measure 5, marked with a *f* (forte) dynamic. The triplets continue through measure 10, with a final triplet in measure 11.
- Hp. (Harp):** The part is written in 4/4 time. It features a series of eighth-note triplets starting at measure 5, marked with a *p* (piano) dynamic. The triplets continue through measure 10, with a final triplet in measure 11.

**6. ♩ = 76 Christus Victor/Multiplied**

G. Verdi Christus Victor/Multiphonia

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. Ia  
div.

Vln. Ib

Vln. IIa  
div.

Vln. IIb

Vla. a  
div.

Vla. b

Vc. a  
div.

Vc. b

D.B. a  
div.

D.B. b

226 227 228 229 230 231 232 233 234 235 236

\*Vertical bow slides - see performance notes.

237 1.

Fls. 1-3 *p*

Obs. 1-3

B♭ Cls. 1-3 *p*

Bsns. 1&2

Perc. 1 Bass Drum

Hp.

Solo Vln. I *p*

Solo Vln. II *p* sul tasto

Solo Vla.

Solo Vc.

Vln. Ia *238*

div.

Vln. Ib

Vln. IIa

div.

Vln. IIb

Vla. a

div.

Vla. b

Vc. a

div.

Vc. b

D.B. a

div.

D.B. b

243

237 238 239 240 241 242 243



Fl. 1

249



250

Fls. 1-3

Obs. 1-3

Bs. Cls. 1-3

Bsns. 1&2

Perc. 1 Bass Drum

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. Ia div.

Vln. Ib

Vln. IIa div.

Vln. IIb

Vla. a div.

Vla. b

Vc. a div.

Vc. b

D.B. a div.

D.B. b

1&2 a2

*p*

1&2 a2

*p*

1&2 a2

*p*

sul tasto

*p*

sul tasto

*p*

sul tasto

*p*

*f* *p* *f* *p*

*p* *f* *p* *f*

sul tasto

*p*

sul tasto

*p*

sul tasto

*p*

*f* *p* *f* *p*

*p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

250 251 252 253

254 rit..... 7. ♩ = 66 Wedding Dance: First

Fls. 1&2

Obs. 1&2

B♭ Cls. 1&2

Bsns. 1&2

Hn. 1&3

Hn. 2&4

C Tpts. 1-3

Tbns. 1&2 B. Trbn

Tuba

Perc. I Bass Drum

Solo Vln. I

Solo Vln. II

Solo Vla.

Solo Vc.

Vln. Ia div.

Vln. Ib

Vln. IIa div.

Vln. IIb

Vla. a div.

Vla. b

Vc. a div.

Vc. b

D.B. a div.

D.B. b

257

254 255 256 257 258 259 260



269 1&2 a2

Fls. 1-3 *mp* *ff*

Obs. 1-3 *mp* *ff*

B♭ Cls. 1-3 *mp* *ff*

Bsns. 1&2 *mp* *ff*

Hn. 1&3 *mp* *ff*

Hn. 2&4 *mp* *ff*

C Tpts. 1-3 *mp* *ff*

Tbns. 1&2 B. Trbn *mp* *ff*

Tuba *mp* *ff*

Perc. 1 Bass Drum *mp* *mf*

Perc. 2 *pp* *f*

Solo Vln. I *f* *mp*

Solo Vln. II *f* *mp*

Solo Vla. *f* *mp*

Solo Vc. *f* *mp*

Vln. I *mp* *mf* *f* *p*

Vln. II *mp* *mp* *ff*

Vla. *mp* *mp* *ff*

Vc. *mp* *mp* *ff*

D.B. *mp* *mp* *ff*

272

272

269 270 271 272 273 274 275 276 277 278

Columbus, OH  
March 25th, 2021